

Course Description and Overview

THR 445a: Designed to expand the uniqueness of one's own voice in the areas of clarity, pitch, power, range and warmth and its application to speaking expressively, creatively and professionally.

Learning Objectives Upon completion the student will be able to:

- 1. Identify the various sensations of speech in order to bring clarity and expressiveness to communication.**
- 2. Develop and Apply a personalized voice and speech warm up for presentations**
- 3. Deepen the student's appreciation to his/her own unique voice and through application and discussion**
- 4. Understand how the voice functions under stress and utilize sensations to release the voice**
- 5. To gain confidence and ownership of one's own personal speaking and expressing**

Prerequisite(s): none

Co-Requisite (s): none

Concurrent Enrollment: n/a

Recommended Preparation: This is not a course on English Grammar; however it may help if you have passed and adhered to the University's policy or fulfilled the equivalent:

<http://www.usc.edu/admission/undergraduate/firstyear/prospective/international.html>

Required Readings and Supplementary Materials. You may share or rent the book. It will be referenced in our discussions and applications:

The Use and Training of the Human Voice by Arthur Lessac 3rd Edition.

Journal for recording entries about your voice and discussions

Spiral Bound Notebook to keep handouts and exercises

Description of Grading Criteria and Assessment of Assignments 400 points
Three Vocal Projects 100 points each (totaling 300 points)
Journals 100 points (Journals will be picked up twice during the semester)

Vocal Projects: Three Projects Totaling 100 points each

There will be a total of three vocal projects during the semester. The student is free to decide on the type of material they wish to present. The main criterion is that it is something the student feels passionate about. Short Selections and Poetry will be provided in case the student is stuck in finding a piece that speaks to them. It is recommended that the student remain with the same material for the first two performance projects. The third project is a culmination of what the student experienced during the semester and it is recommended that the student present something in his or her line of expertise.

Vocal Project Units are Broken Down as Such:

<i>Participation in Exercises and Voice Warm up</i>	<i>15%</i>
<i>Text Identification on Material</i>	<i>15%</i>
<i>Rehearsal</i>	<i>35%</i>
<i>Performance</i>	<i>35%</i>

Participation in Exercises and Voice Warm Up: *It is important that you arrive five minutes early to put the room in order and get ready to warm up. Warm ups serve many functions: to review what has been covered, to address vocal needs and questions, and to check in on the progress and understanding of the student 15 pts. each unit.*

Text Identification on Material: *For Each vocal unit, there will identification and marking of vowel and consonant features being studied. The student will double space a copy of the text or speech and mark for the appropriate vocal opportunities. This is part of the overall grade of vocal unit. 15 pts. each unit.*

Submission Requirements for Text Identification on Material: *You may type and double space your text so you can have room for identification, or you may write your text out by hand and then identify. Due at the end of the day on the due date.*

Rehearsals: *Prior to each Vocal Project Presentation, students will be able to rehearse. In-class rehearsals cannot be made up. Rehearsals are an important part of prep and practice for the voice student. 35 pts.*

Performance: *For each Vocal Unit, the student will share his/her voicing of a piece of text or speech that they have rehearsed. Focusing on utilizing the vocal energies learned thus far, the student will be graded on clarity, expressiveness, embodiment and variety. 35 pts.*

The Three Vocal Units:

Vocal Unit One: The Rhythm of the Consonants and Forward Flowing Tonal Resonance

Text Ideas: Poetry, Shakespeare, favorite reading from a book

Vocal Unit Two: The Music & Shaping of the Vowels-Healthy Variety & Dynamic Resonance

Text Ideas: Poetry, Shakespeare, favorite reading from a book, or work-related project. You may also feel you want to stay on the same text.

Vocal Unit Three: Passionate Story Telling; Putting it all Together

Text Ideas; as above, OR prepare a personal story from a life event OR A professional presentation that you will utilize in your work

Journals: *Journal entries are discoveries and applications of the vocal sensations (consonant communication, vowel communication, or tonal energy communication) in daily life situations. The student must write observations of his/her own voice twice a week.*

Submission Requirements: *The student may type up the entries in a Word Doc, 10 to 12 font - Times New Roman. The student may also submit hand written entries as long as they are in a binder/notebook with no loose pages. Drawing what you are sensing inside and how your voice feels is also a way of recording your entry. Journals will be picked up twice during the semester. 50 pts per submission. Journals are due at the end of the day on the due date.*

Some examples are Observations and Applications of :

Week 1: The Relaxer Energizers in Daily Life

Week 2 Consonant Energy and Breath and Posture in Daily Life

Week 2: Consonant Energy and Forward Tone in Daily Life

Week 3: Consonants in Daily Life and The Body Energy of Bouyancy in Daily Life

Week 4: Consonants in Daily Life and The Body Energy of Radiancy in Daily Life

Week 5 Structural Vowels in Daily Life and The Body Energy of Potency in Daily Life

****PICK UP JOURNALS HERE (HAVE TEN ENTRIES)***

Week 6 to 8 The Shaping of the Vowels in Daily Life

Week 9 to 12 Pitch Power and Range in Daily Life

Week 12 to 15 Putting it all together. Writing what you feel about your voice.

****PICK UP JOURNALS 12th WEEK (HAVE SEVEN ENTRIES)***

SDA Assignments: *No late papers, markings, rehearsals or performances. Each day paper work is late, 10 points will be deducted. After the third day, paperwork is no longer accepted. There will be no time to make up missed rehearsals or performances, unless advanced notice has been given to the instructor at least a week before the rehearsal/performance date.*

Grading Scale for SDA:

A indicates work of excellent quality—Means crafted, utilized the vocal opportunities, but most importantly connected to body and expressiveness. Free of Carefulness. Actively Clear and Communicating.

B of good quality- Means a bit too careful, take your time, or allow more energy. You might need more practice on a particular speech feature. Overall, it is generally very clear and is still communicating.

C of average quality; --Low energy, unclear with communication, more practice with voicing.

D of below average quality- not prepared

F is a No Show

Unit Presentations: For Each Vocal Unit:	Total 300 points
Participation in Group Warm up and Exercises	15pts
Text Identification on Material	15 pts
Rehearsal	35 pts
Performance	35 pts
	Totaling 100 points x 3 units
Journal Submission 1	50 pts
Journal Submission 2	50 pts

Total Points: 400 points

Course Schedule: A Weekly Breakdown

Reading Schedule: The Use and Training of The Human Voice 3rd Edition-Arthur Lessac

Week 1	Chapters 1 to 4
Week 2 to 5	Chapter 5 Consonant Energy
Week 6 to 9	Chapter 7 to 8 Music of the Vowels
Week 10	Chapter 6 Dynamics of Tonal Energy
Week 11 to 15	Chapters 9 to 11 Reaping What We Sow

Tentative Schedule:

Each Week, you will have approximately two hours of practice and drills from the workbooks as well as journal entries on vocal discoveries in your daily life. So put practice times and writing about your voice in your schedule. Practice and Drill Work will posted each week on Blackboard. I would encourage practicing with a class mate as an extra ear may help, so you don't have to listen to yourself. If you are constantly listening to yourself and how you speak, you may become disengaged and careful. Working with a classmate will automatically put you in the communication mode.

August 25th	Body Concepts for the Voice
September 1st	Breath Awareness into Posture into Consonants Assign: Choose a piece of text you wish to work with Double Space the Text and make two copies and bring to class
September 8th	Consonants in Communication Assign: Sight Read your text for Consonants
September 15th	Consonant Sight Reads and How to Mark for Consonants Assignment: Mar your text for Consonant Energy and Memorize
September 22	Consonant Explorations and Rehearsals of your Text Due: Consonant Markings Assign: Based on your discoveries, present a performance of Text Assign: Journals due next Class-Ten Entries
September 29	Consonant Performances and Journals Due
October 6th	Introducing the Vowels Assignment: Choose a new piece of text, or use the same text
October 13th	The Vowel Ladder Assign: Practice the Vowel Ladder and Demo next Class
October 20th	Walking Through the Vowel Ladder: Demo Assignment: Marking your Text for Vowels and Memorize Text
October 27th	Sight Reads and Rehearsals of Vowels in your Text Due: Vowel Markings on your Text

November 6th **Performance of your Text Exploring the Vowels**
Introduction to the Call Voice and Resonance
Assign: Character Calls
Assign: Choose a Final Project for Voice
Assign: Journal Entries are Due next Class-Seven Entries

November 13th **Share Character Calls**
Begin Prep on Final Projects
Due: Journal Entries

November 10th **Sight Reads of Final Projects**
Assign Markings on Final Projects

November 17th **Rehearsals of Final Projects**
Due: Markings on Final Projects

December 1st **Rehearsal of Final Projects**

December 8th **Final Project Presentations**
Time: 7 to 9 p.m.

Final Examination Date: December 8th from 7:00 to 9:00 p.m.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.